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century,⁴ recounts among other things the early loves of two young persons whose reading makes them the more susceptible :

Livres lisoient paienors
Ou ooient parler d'amors ;
En cou forment se delitoient,
Es euvres d'amor qu'il trovoient
Cil livres les fist moult haster.
(p. 11.)

*Floris et Liriope*⁵ is assigned approximately to the year 1250.⁶ Floris, a vassal's son, is enamored of Liriope, daughter of an emperor. Disguised in his sister's clothes, Floris takes his sister's place as companion to the princess :

Ce fu en mai, ou tens serain,
Les .II. compaignes main a main
S'asirent sous .I. olivier.
Biaus fu li leus por soulacier ;
Desous vers, desoure floris.
.
.I. romans aportei avoient
Qu'eles mout volentiers lisoient.
Por ce ke tous d'amors estoit ;
Et au comencement avoit
Coment Piramus et Thysbe
Furent de Babiloine nei,
Coment li enfant c'entrainerent.
.
Quant ont ceste aventure lite,
Floris, cui ele mout delite,
Dist : " Dame, certes, se l'estoie
Piramus, ie vos ameroie.
.
Or me dites vostre pense."
" Ne sai," fait ele, " Ke i'en die."
.
Del surplus riens ne vos dirai
Car nule veritei n'en sai.
(ll. 955-1045).

The pitfalls of this mode of presentation may have suggested letting Francesca tell her own story.

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⁴ Gröber : *Grundriss*, II, 1, p. 527.

⁵ *Floris et Liriope*, herausgeg. von Wolfram von Zingerle. Leipzig, 1891.

⁶ Gröber : *Grundriss*, II, 1, pp. 832-833.

THE AUTHOR OF *La Spagna*.

To the Editors of *Mod. Lang. Notes*.

SIRS :—In speaking of the fourteenth century romantic epic, *La Spagna*, Ginguené, (*Histoire de la littérature d'Italie*, vol. IV, p. 201) says, after quoting the lines in which the author announces himself,

A voi "signor ho rimato tuttò questo
Sostegno di Zanobi da Fiorenza."

"mais on n'en est pas plus avancé, car l'on ne trouve nulle part rien qui nous puisse apprendre ce que c'était que ce rimeur florentin."

Recently, in looking over some scattered portions of the *Libro del Monte del Comune di Firenze*, belonging to the Plimpton Collection, I came across the following items :

Nofri di Giovanni pagò per se e per fratelli
ad(i) 10 d(i) Settembre f(io)r(ini) trenta

Ad(i) VII gennaio 1397 Il sopradetto nofri
permutò la sopradetta p(ar)lita di fiorini trenta
doro evolle siponessono aragione di *M(adonn)a
pagola don(n)a fu d(i) Sostegno d(i) Zanobi,
Q(uar)t(ier)e di S(an) G(iovanni)* colle paghe E
p(er)ò qui cancellato p(er) me pagolo not(aio)accio
diputato Imperoche posto i(n) questo registro in-
nanzi a 245.

Likewise, Piero di Falco pays over to the same Paola's account on Dec. 8th, 1397 eighty gold florins, of course, for value received.

In consideration of the fact that the poem belongs to the second half of the fourteenth century : that Sostegno is a most uncommon first name, that the father's name, in each case, is Zanobi ; and that it is improbable that Paola could have been a widow more than fifty years, I think that we may establish the identity of the poet without a doubt, as well as the following facts :

Sostegno di Zanobi was not living in 1397 but he left a widow Paola who, in that year, was living in the *Quartiere* of San Giovanni in possession of the comfortable sum of 110 fls. (about \$250, with the purchasing value of about \$875) an offset to her husband's statement in *La Spagna* :

Che or vi piaccian alquanto por la mano
A vostre borse e farmi dono alquanto
Che qui ho già finito il quinto canto.

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